

Bizarre Dancing Captures New York

Freak Effects the Order in Milady's Drawing Room, and Society Adapts Itself to the Humors of the East



THE TURKEY TROT

IS of doubtful antecedents, but of unusually persistent vogue. Some say the dawn of its creation was encompassed in New Mexico and that the Turkey Trot arrived in New York by way of San Francisco, where it evolved through a combination of imagination, experience and a touch of genius from the Barbary coast. The characteristic "gobbling" movement, inclining one to this view. Others, however, claim its direct descent from Turkish barem dances, which, created because of their appeal to blasphemous, reach epic heights in the interrogation mark. At all events, in unmodified form the Turkey Trot is a scarlet blurb and is allied closely to the "Texas Tommy," the "Bear Cat," the "Bear Squeeze," the "Love Hug," the difference being subtle. New York society has cautiously adopted the Turkey Trot, with some modified regard for the feelings of our Puritan ancestry. In this final conventionalized form it can pass muster with the young person—if the young person isn't too young. The body-rhythm of the dance in its society adaptation is effected by the shoulders and is a distinct advance from Mr. Comstock's point of view. The Turkey Trot, in fact, is similar to whiskey, in that it may be made—almost—as innocuous as you please.

WHEN Mrs. Jackson Gouraud gave an evening's entertainment recently New York awakened and read its morning newspaper. Princesses had performed, baronesses had been active, all had danced, and the dances were something to see.

When, early this season, a debutante was presented to society through the medium of a dance at Sherry's, a delegate of the Committee on Amusements and Vacation Resources of Working Girls was there to view the activities of the "turkey trot" and the "bear squeeze," which, in modified form, it was asserted, were danced by the members of the younger set. The committee was shocked.

unusual dances which have become the vogue both in Paris and here are bound to have an effect upon the future dance of the ballroom. The art of ballroom dancing indicates a constant process of evolution, as does every other art.

"That some of these dances are vulgar is true, but their popular acceptance proves that they must possess some element of grace. Take for an illustration the celebrated turkey trot, which probably began as a tough dance in Frisco. In its original form, of course, it would be impossible for the modern ballroom. Scientifically considered, however, it has

THE IGORROTE DANCE.

THIS is of the order of dances which New York society ladies have lately welcomed with eagerness in drawing rooms, and was brought to the attention of the more detached circles by the Baroness von Geyne, who possesses a retinue of Philippine dancers and attendants. These perform the dance, one of head hunters and dog eaters in the Philippines—which sounds sufficiently thrilling, even for society. The dancer is supposed to kill a man in order to qualify for the honors of chieftainship. She is a dark lady who enters furiously and with a spear. The introductory movements of the dance are deliberate, but become in dramatic intensity with the progress of the dance. One notices more destruction of the feet to be absent in it. The movements are savage and from the body. The dancer jumps and sways from side to side till a rhythmic ecstasy of destruction is reached. Then she plunges the spear at an imaginary head upon the floor.



THE HUI OR NATIVE HAWAIIAN DANCE

THIS is one of the South Sea Island dances, which is described as a joy dance but which really delineates the development of island life with something of native—if one wants to put it that way. It is graceful enough, but somewhat electric, and has been popular this season as a spectacle in many drawing rooms.

but society has been becoming accustomed to the unusual in dancing in the last few years. There has been a vogue for the eccentric in the matter of dancing. Settlement workers raise protesting voices against the improprieties of the turkey trot, the love hug, the lovers' twostep, the slow rag, the walkback and against the encroachments of the bear squeeze and the hula-hula, but New York continues to adopt them. In a somewhat expurgated form they threaten to modify to some extent the time honored dances to which our fathers trod. An era is upon society.

and Mons. Janssens, who knows as much about dancing as anybody, says:—"The

its beauties may be made a graceful and an unobjectionable dance by intelligent adaptation and elimination. In this form it is taught to-day, although it is that dancing has developed from its

THE TANGO ARGENTINO.

THE "Tango" is one of those dances which in the original would shock even society. Society, however, takes to it amazingly in diluted and comparatively innocuous form. The "Tango" originally hailed from Buenos Ayres. There two participants gesture with such pantomimic bluntness that the ordinary Oriental dance pales before it. New York society, however, takes it in conventionalized shape and every time and measure, and steps are always changed at right measures. To keep the rhythmic beauty of the dance and yet banish from it the suggestive atmosphere, it is declared, is society's aim. Perhaps that aim will be achieved.

a little intricate and difficult for the ordinary dancer. Indeed, this constant fusing of new styles is the only way in which dancing has developed from its

cruder stages. The waltz of the present, for example, is nothing like that of eight or nine years ago. It is more complex, more beautiful. It has effects, which invariably become more

undergo an evolutionary process, and society, having mastered the latest course of the change, desire yet newer effects, which invariably become more

agreeable, though perhaps more difficult of attainment. "That is why society so readily adapts dances which in the original may have

Texes Tom or the Love Hug. All, in the original, were suggestive dances coming from various points to Frisco and thence to the East.



THE DANCE OF THE COBRA.

THIS provides the completest thrill which New York has experienced from dancing in many a day. This dance owes its vogue to the tolerant establishment of Mrs. Jackson Gouraud, in which it was introduced—colored and all. On that occasion the Princess Sita Devi was its instructor, and everybody, from Mr. Edmund Russell down, declared it a sensation. The Dance of the Cobra is Indian, and Mrs. Gouraud has commemorated it in some moving lines of her book, "Mons. Janssens," published by the Broadway Publishing Company.

"And so she began," writes Mrs. Gouraud of Lotus Flower, a dancer. "She waved her arms. Her bracelets jingled. She stamped her feet. Her anklets jingled. The room began to throb. The pipes began to hiss and Lotus Flower started to perform the Dance of the Cobra. She swayed from side to side. She darted to and fro. She floated backward and forward. Slowly at first. Then faster and faster. Finally she stopped."

"It was the end of the Dance of the Cobra," said Captain Lawrence. "We said the Maharajah, 'that is only the beginning.'"

"Lotus Flower had been serving herself for the ordeal. She had been working herself up for the performance. And now it began in earnest. A strong stomach stood guard over a big basket. Lotus Flower stopped down, lifted the cover, thrust in her arms and drew out a large cobra. The cobra wriggled and writhed in her clasp. The room began to throb again. And the pipes. At first Lotus Flower held the cobra far from her. Then a little closer. And at last she placed it upon her body. As she danced around the cobra writhed about her."

had their origin under very different auspices. The dances have new qualities of rhythm and measure, and gradually their vulgarities become discarded and their beauties form the basis of some new dance whose sole aim is that "it goes by some old name. New dances are thus evolved, and these last 'sensational' ones which have been so much discussed are really not sensational, but, properly adapted, are graceful and pretty and are a distinct development in the dancing art. They may generally be said to begin where the older dances leave off. Thus the Tango is infinitely prettier than is the waltz, though it must be admitted to be more difficult. It is what the higher mathematics is to the lover, and its greater subtlety makes it correspondingly agreeable to those that can master it."

"The evolution of the freak dance is interesting to the close observer, and there is little variation between the various styles. The turkey trot is similar to the bear squeeze, as is the latter to the

VIENNA PHANTASY.

A Dance Creation of the Baroness von Geyne. THIS waltz, created by the Baroness von Geyne and commencing a vogue as a drawing room spectacle, indicates what an ignominious detour a waltz may become. This dance is what might be termed the waltz dramatic. "It is as fruit from a stalk of other waltzes," says the Baroness, in the rap of authorship. Its movements are alternately of surrender and of evasion.

These present an opportunity for a delicate sinuosity, in the refinements of which society has become interested. There are dividing periods of sheer gaiety, and through them all speaks the rhythm of a languorous romantic music which intensifies in emotional appeal as it proceeds. First a young lady in turn allures and confounds her partner with a fine feline adroitness. At the end of each movement she is gay as spring, and behind her veil becomes more seductively defined. The lover, repulsed, turns his back, and the music helps her to an abandonment of destruction. Coquetry is gone now and the primal impulses of love are unbarred. The music is preening and the waltz is flying. The reproduction of the elements is a Paris sculptor's conception of the spirit of the dance—at all events, that is what the Baroness declares.

GREEK CLASSICAL DANCE.

THIS type of dancing possessed great drawing room vogue till recently, but it has been replaced by spectacle dances even more daring. The Greek dances exhibited great dance skill and much form. Mr. Edmund Russell and Countess di Castelvillio are depicted above in an alluring movement.

THE WAVE WALTZ.

THIS is the very latest style of waltz to which society is being inducted through the agency of Mons. Janssens. "American ladies jump," Maurice asserts, "and so miss the more subtle extraneous of dancing." Dancing, he believes, should be an utter abandonment to rhythm. A waltz should be smooth and suave as the swell of waves on a calm sea—a thing of easy movement and cold ease. So when you see somebody gliding round the room and taking but one step in the three steps of others you are probably a witness of the Wave Waltz. The Countess Thamaris de Swirsky and her sister are pictured dancing "the wave."

